

“EVERYTHING HAS TO BE TAILORED TO GET TO THE HEART OF THE IDEA. THINGS ARE NOT COMPLETELY PERFECT, AND THINK THE HANDMADE ELEMENT IS MORE INTERESTING.”

Emmett Moore

By: Shana Beth Mason Photography So-Min Kang



EMMETT MOORE is a graduate of the Rhode Island School of Art & Design. He has exhibited at Primary Projects, Gallery Diet, Locusts Projects and was the designer (along with showing artwork) for the Miami Art Museum's 'New Work' show that runs through June.

There has to be a degree of satisfaction in using your hands to produce work - something emotionally sensitive, maybe nostalgic about hand-crafting. Does that apply to you?

That's what it's all about. To me, it's a total intergration of handmade and computer modelling. I spend more time physically making things than I do on a computer, but it's always a back-and-forth.

It seems there's a push for artists to create things that appear impossible to fabricate. You seem to reverse this process, to return to the apparently handmade object.

It's a process of knowing what's appropriate for the concept. Everything has to be tailored to get to the heart of the idea. Things are not completely perfect, and I think the handmade element is more interesting.

Do you think computer imagery will always be within your work?

I've wanted to make more free flowing forms lately because of all the geometry I've been using, but once you've let the digital process into your brain, you can't escape it. These ideas of surface treatment and texture-mapping come from computer-aided designs. They'll never leave. If you're making a traditional desk that has been veneered by hand, you're still referencing texture-mapping which is a process for applying surfaces to 3D model forms. I really like working with grids this ancient, old drafting impletemt. But when I see it, I see a kind of digital realm that's open to possibilities. It represents an infinite scale.

Because you're conscious of different dialouges between artworks in the structure of the 'New Work' show did anything surprise you or force you to change your approach?

One thing about the New Work show: this was a really big group of people. I was collaborating with another artist, Consuelo Castañeda, and it was an incredible process that only enhaced the design. The design of the show accentuates the works. We wanted to create a show where the work sat comfortably: the space created the dialogue in a way that wasn't overbearing.

Is there a steadfast principle in your work or is it 'anything goes'?

[Laughs] If someone approaches me with a projects, I'll always want to hear it. Right now, the only people I really work with are in my own sphere: being selective but people are also selecting me.